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MUSEUM OF FINE ARTS, BOSTON

CLASSICAL ART

ARCHAIC ROOM

TERRA COTTA FIGURINES AND VASES

XIV

CLASSICAL ART

Archaic Room:
Terra cotta figurines and vases

Department of Classical Art
Gallery Guide no. 14

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CLASSICAL ART.

Archaic Room.

Vases.

In the Classical Galleries on this floor a selection of some of the finest vases in the collection is arranged to illustrate the history and development of Greek ceramic art. The principal exhibition of Greek vases, and of related wares, is on the ground floor in the First and Second Vase Rooms (entered from the southwest corner of the Classical Court).

Mycenaean civilization in Greece was gradually broken up and finally destroyed about 900 B. C. by successive incursions of a ruder population. During these political and social disturbances most of the knowledge of artistic processes acquired through the course of earlier centuries was lost, and to this fact is due the primitive nature of decorative designs employed in the "Dark Age" which succeeded the Dorian Invasion. Pottery of this period is covered with geometrical patterns, often on the larger vases combined with crudely drawn birds, animals and human figures.

West wall.

Dipylon Amphora. Eighth century B. C.

The colossal amphora in the "Dipylon" style (so-called because many vases decorated in this manner have been found in the famous cemetery outside the Dipylon Gate at Athens) served to mark a grave. It was broken and repaired with lead clamps in ancient times. Under the lip of the vase is a frieze of stags; on the neck an armed warrior appears on either side of a panel; on the shoulder are three horses; a file of horsemen occupies the main zone. No part of the surface is left unadorned, and the horizontal lines, though well suited to the swelling body of the amphora, become monotonous from repetition. But the vase does not lack artistic merit, especially in the distribution of the three friezes and in the adaptation of vertical motives to the high neck. To construct and to fire a clay vessel of this size required considerable technical skill.

Boeotian amphorae. Seventh century B. C.

These two large terra-cotta amphorae, decorated in low relief, were placed over graves near Thebes in Boeotia during the latter part of the seventh century B. C. They are the finest examples of a rare class of vases; only two other complete specimens are known to exist. The small pointed foot as well as the undecorated surface of the lower half of the body indicate that these vases were partly imbedded in the ground, and the application of decoration to one side only, also attests their monumental purpose.

The larger amphora has a beautiful outline. The principal frieze shows a warrior at the left driving three cattle. Before them a second warrior holding a shield of Boeotian type crouches in ambush awaiting the approach of four other warriors, each carrying a round shield and two spears. The scene is undoubtedly intended to depict a border raid. On the shoulder of the vase are three cattle. On the neck a mythological scene is represented; a male figure at the left grasps another by the wrist and is about to stab him with a sword; in the centre there are traces of a large tripod, suggesting a connection with Apollo, whose priestess is perhaps to be recognized in the figure at the right. Under the lip are traces of a frieze of cocks. The wave pattern below the principal zone is a conventionalized ivy-wreath naively transformed into a snake by the addition, at the left, of a head with a forked tongue.

The smaller vase is better preserved. The scene represented on the neck is probably a religious ceremony. A priestess in a richly ornamented robe moves toward the left followed by four other women similarly attired, carrying on their heads a long chest. It has been suggested that the procession is bearing a gift to Demeter, a divinity especially honored in Boeotia. Five mounted archers defile across the shoulder of the vase.

The reliefs were modelled free hand, not reproduced mechanically by means of a mould; some details were incised with a pointed tool, and stamps were used to impress patterns on the garments. The shape of these vases, especially the spreading lip and ornate handles, and the decoration in relief with incised details resembling contemporary bronze work in repousse, show the influence of metal prototypes. The spiral and palmette ornaments and the zones of animals moving in one direction are motives introduced into Greek art from the Ionian cities of Asia Minor with the revival of commerce during the eighth and seventh centuries B. C.

Case 1. (south wall).

Vases of the Mycenaean, Geometric, "Proto-Corinthian", Corinthian, Rhodian and Boeotian styles.

The vases in this case illustrate the more important classes of painted pottery produced in different parts of the Greek world before the development of black-figured Athenian ware. The two earliest examples are a cup with a tall stem and a small three-handled jar, of Mycenaean date. Most vases of this period are painted in dark monochrome on a light ground. A number of specimens made of pinkish clay and adorned with geometric designs belong to the ruder age which succeeded the overthrow of Mycenaean civilization. The term "Dipylon" is applied to them because the most characteristic specimens have been found in an ancient cemetery near the Dipylon Gate at Athens. (Compare the colossal "Dipylon" grave amphora exhibited in the northwest corner of the room).

A revival of decorative art in Greece proper was brought about by commerce with Ionia during the eighth and seventh centuries B. C. Corinth was the chief centre of trade in Greece until eclipsed by Athens in the sixth century B. C., and it is not surprising to find Oriental patterns imitated on the later examples of the so-called "Proto-Corinthian" vases and on Corinthian ware. As a class the former are small, finely made from pale yellow or pinkish clay and carefully painted with scenes in miniature. They served principally as appurtenances to the toilet. The earlier examples have linear and geometric designs. A somewhat coarser ware produced at Corinth from the eighth to the sixth century B.C., is also purely Oriental in the character of its decorations. The clay is pale yellow, often with a greenish tinge; the favorite forms among the smaller vases are the spherical aryballos and the pear-shaped alabastron, both for toilet use; the pyxis or toilet-box; the skyphos, a two-handled cup, and a squat form of the oinochoe or pitcher. On them appear lions, panthers, bulls, sphinxes, human-headed birds and other subjects freely borrowed from Eastern art. The figures are in black or brown souhouette, with details rendered in dark red or

violet. A distinguishing feature in the technique of decoration on Corinthian ware is the extensive use of incised lines. Rosettes and dots crowd the field so thickly as to suggest a textile pattern. The large oinochoe (pitcher with trefoil mouth) from Rhodes, also shows the influence of the Orient in the use of color, of the palmette, volute and braid ornaments, and of zones of monsters and animals.

A combination of geometric motives with the Ionic palmette and volute-ornament like that on the Rhodian pitcher, also appears on the bowl with tall base, which is a typical example of Boeotian pottery.

Top shelf.

1. Bowl, with four handles, on a tall base. Boeotian. Seventh century B. C.

The decoration of lustrous brown and dull red is applied over a thin dull white slip. A broad band round the exterior is divided into four panels, each containing an inverted palmette depending from a double spiral. The other designs are geometric. To the situation of Thebes between Athens and Chalcis, which was under strong Ionic influence, is due the mingling of geometric and Oriental motives on early Boeotian vases.

2. Jar with three handles. Mycenaean. From Cyprus. About 1000 B.C.

The vase has a yellowish brown, slightly glazed surface; the decoration consists of horizontal bands, cross-hatching and other linear designs in lustrous paint shading from dark brown to red.

3. Two-handled cup with circular base and tall, slender stem. Mycenaean. From Rhodes. About 1000 B. C.

Broad bands of red encircle the stem; the delicate "Triton-shell" ornaments on the body of the cup are typical of the marine forms often represented in a lively and naturalistic manner on Mycenaean vases. The shape and decoration are characteristic of ware found at Ialysos, in Rhodes.

4. Skyphos (two-handled cup). "Proto-Corinthian". From Campania. Early sixth century B. C.

The vase is delicately made with thin walls of the fine greenish yellow clay which abounds in the

vicinity of Corinth, and is covered with linear decoration in brown varnish.

5. Oinochoe (pitcher). Attic. Geometric. Eighth century B. C.

This is a characteristic example of the "Dipylon" style; the principal frieze round the body of the vase is filled with concentric circles connected by curved lines; above and below are bands, lines and zigzags. On the neck is a maeander and on the shoulder cross-hatched triangles. Two breasts modelled in relief on the front recall the primitive hand made vases of early prehistoric times rudely fashioned to suggest the human form.

Second shelf.

6. Oinochoe (pitcher). Rhodian. Orientalizing style. Seventh century B. C.

Like the painted rim of the terra-cotta sarcophagus from Clazomenae (exhibited between the windows), this vase shows the distinguishing features of early Ionian ceramic art. A guilloche or braid band encircles the neck; below it is a tongue pattern. The body is divided into three zones; in the upper zone are wild goats, griffins, geese and a palmette rising from a double spiral; in the central zone six wild goats are pursued by a dog; round the bottom is a pattern of lotus flowers and buds derived from Egypt. The drawing of the animals' heads in outline is a peculiarity of Rhodian ware. Filling ornaments cover the field and suggest textile fabrics, but are not overcrowded as on the orientalizing pottery of Corinth.

7. Lekythos (jug). "Proto-Corinthian". Sixth century B. C.

In the principal zone, Bellerophon, mounted on Pegasos, is attacking the Chimaera with a spear; behind, two winged sphinxes stand heraldically opposed. In the zone below, three dogs are chasing a hare. Round the shoulder runs an intricate pattern of lotus flowers and palmettes and on the back of the handle is a triple braid. These tiny vases, popular as toilet accessories, are often, as here, masterpieces of miniature painting.

8. Lekythos (jug). "Proto-Corinthian". Sixth century B. C.

Principal zone: A. two lions walking toward

one another; the lion at the left is growling; B. two rams butting.

The division of the body ibto zones, the frieze of animals and the use of lotus and palmette ornaments are decorative elements derived from the East. The rays round the foot are common to this class of vases.

9. Skyphos (two-handled cup). Corinthian. Sixth century B. C.

A. Two warriors in combat; at each side a Siren, - a large human-headed bird with outspread wings.

B. Two panthers, vis-a-vis, heads full-front, separated by an elaborate palmette and lotus ornament.

The ware is delicate and the drawing excellent.

10. Alabastron (pear-shaped jug), the larger of the two examples shown. Corinthian. Sixth century B. C.

On the front, a Siren wearing a polos or high crown; at the back a duck; rosettes fill the field. The free use of incision is characteristic of Corinthian pottery. Like "Proto-Corinthian" lekythoi, these small vases were much in vogue as receptacles to hold unguents or perfumes for the toilet.

11. Alabastron (pear-shaped jug). Corinthian. Sixth century B. C.

Two Sphinxes with curling wings each wearing a high crown, face one another; between them a snake; rosettes fill the field.

12. Lekane (two-handled jar) with cover. Corinthian. Sixth century B. C.

Principal design, a frieze of panthers, Sphinxes and Sirens.

13. Aryballos (jug). Corinthian. Sixth century B. C.

The spherical body is decorated with a panther-headed bird spreading its wings; in the field a palmette and four rosettes.

14. Ointment vase in the shape of a boar's head, "Proto-Corinthian". Sixth century B. C.

There is a hole in each ear for suspension, and three holes round the base of the left ear, probably for attaching a stopper. The boar's mouth is open, showing the tusks and teeth. A delicate palmette and

lotus ornament encircles the upper part of the vase.

15. Oinochoe (pitcher). Corinthian. Sixth century B. C.

Decorated with the usual frieze of animals and monsters,- two panthers, a goat, a swan, a Siren and a deer. The broad, flat bottom and squat form are characteristic of Corinthian pitchers. Unlike the animated representations on the more carefully drawn "Proto-Corinthian" vases, the animals depicted on Corinthian ware stand inactive, and dissociated.

Bottom shelf.

16. Oinochoe (pitcher). Chalcidian(?) Middle of the sixth century B. C.

Design: a horseman, an eagle, a snake between two cocks, and a Sphinx. The field is almost vacant of filling ornaments. Although in many points the scheme of decoration recalls Corinthian pottery, the work as a whole resembles a small group of vases called Chalcidian from the fact that they bear inscriptions in the alphabet of Chalkis in Euboea. Chalkis rivalled Corinth as a centre of artistic activity in the seventh and sixth centuries B. C., and like the latter city was under strong Oriental influence through its close commercial relations with Ionia and the East. Chalcidian vases, like the so-called "Tyrrhenian" amphorae (see Case 2, bottom shelf, No. 4) form a connecting link between Corinth and Athens.

17. Two-handled cup. Attic. Geometric. Dipylon style. Eighth century B. C.

Between the handles a large maeander pattern; above, a band of intersecting zigzags.

18. Broad shallow dish, with a high foot. Rhodian. Seventh century B. C.

In the centre a floral ornament of lotus buds and palmettes; in the band round it three pairs of eyes and a nose, alternating with palmettes. Eyes were not infrequently painted on vases as a charm against evil. (Compare the colors and decorative motives on this vase with those of the Rhodian pitcher on the shelf above).

19. Drinking horn in the shape of a galley. Attic. Geometric. Eighth or seventh century B. C.

The prow is modelled to represent an animal's head; at the stern sits a bearded steersman. There was originally a second figure on the prow. The horn could be filled through the cylindrical spout rising from the centre of the deck, and the contents drunk through a hole in the projecting stern. The cup rests on three legs.

20. Cup. Attic. Geometric. Dipylon style. Eighth century B. C.

The upper part of the cup is encircled with narrow parallel bands and dots; on each side of the body between the handles is a double swastika,

Case 2.

Attic black-figured vases.

Even in the minor field of the potter's and vase-painter's art the extraordinary development of Athens during the sixth century B. C. finds clear and not unworthy reflection. The method of painting the design in dark silhouette against a light background and of rendering details by means of incised lines and red and white pigment was brought to the highest possible state of perfection and continued in use until about 500 B. C. In beauty of material and of color, in variety and attractiveness of shapes, and in interest of designs Athenian vases surpassed those of other cities, and soon supplemented them in all markets. Oriental decorative motives were given a subordinate place, and groups of human figures in scenes from heroic mythology, warfare, and domestic life constituted the chief ornamentation.

Top shelf.

1. Kylix (cup).

On the exterior, between large eyes on each side, a Satyr stooping lays hold of a grape vine which fills the field. beneath each handle is a Siren, and round the base a frieze of lions pursuing winged horses and a deer. The eyes were an apotropaic symbol to avert evil. The inside of the cup is undecorated. Early Athenian drinking-cups of this class are deeper and more like a bowl than those of the fifth century B. C.

2. Plastic vase, for oil or for ointment, in the form of two negros' heads, back to back.

3. Amphora (two-handled jar).

Scenes from the battle of the gods and giants.

A. Herakles and Zeus in a chariot, attended by Hermes and Athena. The four horses are trampling on a fallen giant.

B. Two gods in a four-horse chariot, attended by Poseidon and other divinities.

On the neck elaborate palmettes and a tongue pattern; on the lower part of the body zones of maeanders and a lotus-bud design.

4. Small lekythos (jug).

The vase is covered with a white slip over which the design is painted in black. On the shoulder are interlacing lotus-buds; on the body, a female figure mounting a four-horse chariot. In her left hand is a charioteer's long goad. Hermes walks behind.

5. Kylix (cup).

Adventures of Odysseus.

A. The enchantress Circe, whose body was originally colored white, holds a kylix, (shaped like one on the bottom shelf of this case) in which she is stirring the magic potion which has already transformed some of the companions of Odysseus into beasts. Two have the head of a boar, one of a ram, another of a dog, and a fifth that of a lion. At the left Odysseus with drawn sword rushes up to the rescue.

B. Odysseus in the cave of Polyphemos. The Cyclops, recognized by his gigantic figure, is kneeling on one knee before Odysseus, who holds a pitcher. Behind Odysseus stands his protecting divinity Athena. At the left is a man carrying a large wine-skin; behind him two comrades armed with swords.

The inscriptions on the vase are meaningless, serving only as decoration to fill the field. Four pairs of holes carefully bored through the clay indicate that the vase was broken and mended with clamps in antiquity.

Middle shelf.

6. Amphora (two-handled jar).

A. Two warriors fully armed; one carries a shield of the Boeotian type with a device of butting rams.

B. Athena conversing with a draped, bearded figure.
(Under each handle is a draped bearded figure, carrying in one hand tendrils of grape-vine, and in the other sprays of ivy).
The vase is signed twice by Amasis, ("Amasis made me"). This artist is distinguished among painters of the black-figured style for precision of workmanship and for love of minute incised details.

7. Kylix (cup).

The top is covered except for a small opening from which to drink. In the centre the grinning mask of a bearded Seilenos; round the mask the figures of nine bearded men in different attitudes; most of the men are athletes.

8. Amphora (two-handled jar).

A. Interior of a shoemaker's shop. A customer stands on a low bench and lifts her skirt a little so that the shoemaker with his semicircular knife may cut a shoe to her measure from the piece of leather on which she rests her foot. The leather, painted brown, lies on a thick slab of wood, painted white, which is on top of the bench. Behind the lady a young apprentice sits on a stool working at a shoe; behind the apprentice the master of the shop, a partially bald, elderly man, leans on his staff and stretches out one hand in a gesture of command. Underneath the bench is a basin, intended to catch the leather shavings, or to contain water, also an object which is perhaps a last. On the wall are a pair of boots, pieces of leather, a basket and other objects; behind the shoemaker's head on a small shelf are a pair of pincers, three awls and a small knife with semicircular blade.
B. Interior of a blacksmith's shop. Two men, one with a pair of large tongs in which he holds a piece of metal, the other with a hammer, are busy at an anvil. The masters of the shop direct the work. On the wall hang tools of the trade, - hammers, a saw and other implements, also a metal pitcher and sword, and a cloak which one of the men has laid aside.

9. Amphora (two-handled jar).

Bacchic scenes, painted in black on the white slip which covers the body of the vase.
A. Dionysos on a donkey, attended by two Satyrs and two Maenads.
B. Three Satyrs, one of whom carries a Maenad. Vine tendrils are used to fill the field, and palmettes decorate the spaces near the handles;

round the bottom a pattern of rays and above it a band of lotus buds. The shape of the vase with its concave neck, flaring lip and high curved handles imitates work in metal.

Bottom shelf.

10. Kylix (cup).

A bleeding stag pierced with a spear and sinking to its knees, is skilfully adapted to the circular field on the interior. In the course of time this type of cup is made shallower and broader, increasing the circular space available for decoration on the inside, and the vase painters display great ingenuity in filling this space adequately.

On the exterior is a palmette at each side of the handles. The vase is signed twice by Tleson, son of Nearchos,

11. Hydria (water-jar with three handles).

On the shoulder, the Athenian hero Theseus contending with the Minotaur. From actual performances of male and female acrobats with bulls, which are known from representations discovered in modern times to have been a favorite diversion in Crete as early as 1500 B. C., may have grown the Greek myth concerning the bull-headed Minotaur kept by King Minos in the Cretan Labyrinth, to whom the Athenians were forced to send an annual tribute of seven youths and seven maidens, until Theseus killed the monster.

The scene on the body of the vase has been interpreted as the wedding procession of Herakles. After the accomplishment of his labors on earth, Herakles was translated to Olympus to dwell among the gods. Zeus gave to him in marriage Hebe, the spirit of eternal youth. Herakles is here represented mounting a four-horse chariot in which stands the bride. Among the six attendant figures is Apollo playing the lyre. The flesh of the women (and of Apollo) is painted white, as is usual on black-figured vases. Below in a narrow frieze are two lions and two fawns; round the bottom a pattern of rays.

12. Cover of a large vase.

The handle is in the form of a pine cone, round which are concentric bands of richly varied and beautifully drawn ornament. Incised lines are employed with remarkable delicacy in rendering the stags, the Sirens, the doe and the swan which fill the principal zone.

to a group of women and children, while a file of warriors marches up from the right. Above and on either side just below the principal zone are narrow friezes of animals, - lions, panthers, boars and bulls. The panel at the top of each side section shows a spearman standing beside a horse; that at the lower end, a seated Sphinx with her head turned back. On the band at the foot, a lion and a panther have pulled down a bull upon its back. The guilloche, or braid pattern, on each long side is characteristic Ionic ornament.

Deinos and stand, (in a separate case, north wall).

Vases of many forms were used by the Greeks for holding, mixing and serving wine at banquets. The Attic black-figured deinos (a vase of oval shape rounded at the bottom and supported on a separate stand), in the case under the window, was a wine holder. Its outline is remarkably perfect. An ivy wreath encircles the neck of the vase and there is a tongue pattern on the shoulder; the same designs recur on the stand. Inside the rim are four ships of war of an archaic type propelled by oars and white sails. When the vase was filled these ships would appear to float upon the surface of the wine.

Amphora (two-handled vase), (in a separate case, north wall).

The earlier method of painting figures in dark silhouette against the lighter, natural color of the vase was superseded during the last quarter of the sixth century B. C. by the reverse process of painting the background black and leaving the design itself in the light color of the clay. In the older process inner details of figures could be represented only by cutting with a sharp tool through the painted surface into the clay, or by application of white, light brown, red and purple pigment over the black. It was typical of this age of artistic experiment and growth that Greek vase decorators should recognize the advantages of the "red-figured" style and adopt it promptly as a means for the freer use of line drawing, in which they were becoming constantly more proficient. The period of transition is short and is best studied in the work of Andocides, an Athenian vase painter who frequently employed both methods of decoration on a single vase, either with intent to exhibit his skill in each, or perhaps to show the superiority of the new process.

The amphora in the case near the window, although unsigned, is a work of this master, and is unusual in having the same scene on both sides.

Among the labors performed by Herakles while serving Eurystheus was the capture of the fire-breathing bull sent by Poseidon to ravage Crete and to punish the inhabitants of that island for neglect in worshipping the sea-god. On this vase the bull is depicted advancing quietly to sacrifice with fillets on its horns. Herakles follows, wearing a short tunic partly covered by the skin of the Nemean lion; he carries a club and a bow case; quiver and scabbard hang at his waist from two cross belts; in his left hand he holds a long cord which is fastened to the bull's horns, and also a sacrificial torch(?) in form like a bundle of arrows; from his left arm depend two flute cases. A tree with spreading branches rises in the background and localizes the scene by suggesting wooded country,- a type of symbolism not unusual in Greek art.

The vases in the Fifth Century Room show the development of the red-figured technique during the course of a hundred years and the extraordinary perfection to which it was brought by the vase painters of Athens.

Terra-cotta Figurines.

On prehistoric sites in Greece many small painted images of clay have been discovered suggesting rather than reproducing the human form. Nearly all of them represent women, and they probably served a religious purpose as votive gifts to a nature goddess. A class of primitive terra-cotta standing and seated female divinities found in Boeotia apparently copy the board-like wooden images worshipped in very early times; they are thin and flat, and are freely decorated with color in the style of Boeotian geometric pottery. Some equally primitive statuettes of almost cylindrical shape from Cyprus also recall wooden statues which were perhaps carved from tree trunks. Humorous and picturesque elements in scenes of daily life were treated by modellers in clay at Tanagra during the archaic period with an effectiveness and skill surprising in view of the still imperfect technique of the art.

All the early figurines were fashioned by hand, and are solid. Moulds of terra-cotta for shaping hollow statuettes were first employed about the middle of the sixth century B. C., but the advantages of their use were not fully realized until the fourth century B. C. Like the invention of the potter's wheel and of the blow-pipe in the making of vases and of glass, the introduction of moulds gave a great impulse to the production of clay statuettes. Throughout all periods terra-cotta figurines were painted in more or less naturalistic colors; often the colors are still well preserved. During the sixth century B.C. the technique of modelling figurines steadily improved, due to the influence of sculpture which was developing at this time in Greece. Especially the statuettes made in Attica and in Southern Italy, dating from the end of the sixth and the early part of the fifth century B.C., possess qualities of artistic excellence which make them worthy to rank with figures on a larger scale made of more precious material.

(Terra-cotta statuettes of succeeding periods are shown in the Fifth Century Room and in the Late Greek Room; a subsidiary exhibition has been arranged in the Terra-Cotta Room on the ground floor entered from the Classical Court).

Case 3, east wall.

Terra-cotta figurines of the seventh, sixth and early fifth centuries B. C., from Asia Minor Greece and Southern Italy.

Top shelf.

Two votive masks from Rhodes (fastened to the back of the case, left and right).

These masks represent a goddess, probably Demeter. The adornments of each are a stephane or diadem, a veil and large circular ear-studs. On both masks the conventionalized arrangement of the hair, the elongated eyes with lids sharply outlined against the cheeks, the large ears incorrectly placed and the smiling mouth are details common to all representations of the human face in archaic art during the sixth century B. C. (Compare the head of a girl from Sikyon and the head of a goddess, shown in separate cases on the south wall).

Relief (fastened to the back of the case, centre).
From Asia Minor.

Architectural ornaments of terra-cotta were freely used in antiquity, especially on the roofs of buildings. This plaque, made in a mould, was one of a series, all undoubtedly alike, from the cornice along the horizontal eaves of a structure. At the centre of the lower edge of the relief are traces of a projecting water-spout.

The design is frequent in Ionic art of the early sixth century B. C. Two griffins stand facing each other, each lifting one forepaw to touch the stem of a plant ornament resembling a small palm tree which rises between them. The wings of the griffins are of the early archaic type with curled tips, the ears are long and sharply pointed, the beak is open and the tongue is visible, and from the head of each springs a small spherical knob. (Compare the griffins' heads of electrum from Rhodes in the Fifth Century Room, Case 4, Section 3). Red paint originally covered the background of the relief, the griffins were yellow, with curling locks of hair drawn in black on the head and neck. Since these fabulous beasts, common in archaic art under Oriental influence, were regarded as protectors against evil and guardians of the interests of the gods, it is probable that the frieze of which this slab once formed a part, adorned a temple. Along the upper edge of the plaque is an Ionic braid pattern; below it a leaf and dart moulding.

Small female head (centre of shelf).
From Tarentum
Lent by Rear Admiral J. B. Murdock, U.S.N.

On the site of sanctuaries in the ancient Greek city of Tarentum in Southern Italy thousands of votive terra-cotta statuettes have been excavated, dating from the Archaic to the Graeco-Roman period. This head of a woman or of a goddess, broken from a small figurine modelled by hand, possesses the characteristic traits of early sixth century work. The treatment of the hair, which is rendered in five tiers of zigzags by means of incisions made with a

tool, resembles that on the terra-cotta masks of Demeter from Rhodes.
The four other heads on this shelf are all from Mesma in Southern Italy and date from the early part of the fifth century B. C. At the left are the heads of two youths, very similar in appearance; at the right are two female heads. Like sculpture of the transitional period, with which these heads are contemporary, they all show a marked advance in the correct understanding of facial forms and in facility of expression. Other terra-cottas from Mesma, of slightly later date, are exhibited in the Fifth Century Room, Case 6, top shelf.

Second shelf, left to right.

Stag. Probably from Tanagra. Early fifth century B. C.

A toy or a votive offering. The body is colored bright yellow; the muzzle, the branching antlers and the inside of the ears red.

Statuette. Boy on horseback. From Assos, Asia Minor. Early fifth century B. C.

The clay is covered with a white slip on which the applied colors are still well preserved: pink for flesh, dark red for the hair, black for the bridle. Similar groups in clay and bronze are common from very primitive times; toward the end of the archaic period the subject became popular in sculpture (compare the marble grave relief of a mounted warrior in the Fifth Century Room) and received its most varied and perfect presentation on the frieze of the Parthenon, about 439 B. C.

Statuette. Man, seated, with a bowl. Archaic Boeotian.

Statuette. A youth mounted on a horse. Sixth century B. C.

Only the forepart of the horse is represented, the body ending abruptly behind the rider in a flat upright support which rises from the base. Abundant remains of color: horse, yellowish white with mane and other details in black; harness modelled and painted red; traces of ruddy flesh color on the body of the youth; hair, dark brown.

Statuette. A woman seated. Attic. Early fifth century B. C.

She wears a chiton and a himation, red shoes and a necklace. In her right hand she holds a ball, in her left, a fillet on which are traces of blue color.

Group. Probably Boeotian. Sixth century B. C.

The three figures are identified as goddesses by the attributes which they carry; at the left Athena with an owl and a shield, in the centre Demeter with a tray of pomegranates and cakes, at the right Persephone with a pig.

Statuette. A woman seated. Attic. Early fifth century B. C.

Third shelf, left to right.

On this shelf is exhibited a remarkable series of archaic terra-cotta figurines from Tanagra, dating from the early part of the fifth century B. C. and representing scenes from daily life.

Statuette. A wood-carrier, resting.

He is represented as a bald and bearded old man sitting on the ground, wrapped in a cloak. He leans his head on his left hand and seems to have fallen asleep. In front of him a bundle of wood, bound with cords, stands upright on end.

Group. A barber cutting a man's hair with a large pair of shears.

Statuette. A man seated on the ground, intently watching something which he is cooking in a large pot over a fire of fagots.

He wears a wide-brimmed hat, a yellow cloak and yellow shoes. In his right hand he holds a stick with which to stir the contents of the pot.

Statuette. A woman sitting on a low stool, grating cheese with a rough grater into a large bowl.

On the edge of the bowl is a pestle; on the ground a cheese from which a piece has been cut out; against the cheese rests a knife.

Group. A woman and a little girl, cooking.

The woman sits on a four-legged stool before a kettle which rests on a tripod over a fire. With her left hand she protects her face from the heat, and with her right prevents the child, who is peering into the pot, from getting too near the fire. In her right hand the woman holds something which she is about to drop into the kettle.

Statuette. A woman cooking.

She leans over a low square stove, on the top of which food is baking. At her right on the ground is a flat round dish containing a cake and other objects. In her right hand she holds a cup. In Greece and the Orient food is still cooked on the streets over small fires of charcoal, and offered for sale.

Group. An old man and a child.

A partly bald, white bearded old man sitting in a chair holds a pomegranate in one hand, and with the other offers a bunch of grapes to a small child in front of him. The colors are unusually well preserved.

Statuette. A woman preparing food by lamp-light.

She seems to be kneading bread in a shallow trough which is supported by a circular standard. On one corner of the trough is a small terra-cotta lamp with a wick protruding from the nozzle.

Bottom shelf, left to right.

Votive serpent, with the head in the centre, resting on the coils. Found on the site of the sanctuary of Hera at Plataea in Boeotia.

Statuette. A goddess standing. Archaic Boeotian. Seventh century B. C.

The figure is thin and flat, like primitive cult images made of wooden planks. The divinity represented is probably Demeter, whose worship was popular in Boeotia. The goddess wears a high basket-shaped crown (kalathos) decorated in front with a spiral, a circular disc and a pine cone(?) modelled in relief; on her breast is a necklace with a large pendant; in her ears large circular ear-studs. On the crown and the dress are geometric patterns in red, black and yellow; the features also are colored with black and red.

Statuette. A goddess standing. Archaic Attic.

The body is a slab of clay with small fin-like projections instead of arms. Only the head is modelled; the kalathos or crown is missing. The upper part of the dress is decorated with elaborate geometric ornament; below are vertical bands and a spiral border.

Mask of a satyr. Early fifth century B. C.

The face and bald head are colored red, the beard gray. The ears are those of an animal.

Doll or idol. Archaic Boeotian.

The movable legs are attached to a rod (restored), the ends of which pass through holes in each side of the hollow bell-shaped body. The head is scarcely more than a knob at the top of the elongated neck. White beads were used to indicate the irises of the eyes. Necklace and cloak are painted in black. The geometric design on the front of the dress indicates a date in the eighth or early seventh century B. C.

Statuette. A seated goddess and her table. Archaic Boeotian.

The figure is of the thin, flat type and sits in a circular chair with a high back. Her dress and the chair are decorated with vertical and horizontal lines; the small three-legged circular table is ornamented on top with a plant surrounded by spirals.

Statuette. A goddess standing. Archaic Boeotian.

The pomegranate in the left hand suggests that this figure represents Persephone. She wears a crown with spiked top, circular ear-studs and a long robe. Crown and dress are decorated with a geometric design in which the maeander pattern is conspicuous.

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